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conservation and exhibition in a dignified and discriminating manner—such as would be displayed in the treatment of the art of any other country—of the art of our own land. It is to Mrs. Sage's wise liberality that we, in New York, are enabled to save the evidences of our forefathers' appreciation of art before they shall have been scattered beyond recall and to show with becoming respect the work of their hands. H. W. K.



JEANNE D'ARC INITIAL
FROM A FIFTEENTH-CENTURY MANUSCRIPT,
IN THE POSSESSION OF J. REUBELL, ESQ.

NOTE ON THE CASQUE OF JEANNE D'ARC

AS a rule, ancient armor cannot be safely attributed to historical personages, and it is doubtful whether the "Casque of Jeanne d'Arc" which the Museum exhibits has more than a legendary pedigree. Nevertheless, we have received a letter from Mr. Andrew Lang, an authority on the history of Jeanne d'Arc, which bears upon this matter. The letter from St. Andrews, Scotland, is dated November 23d, and reads:

"Mr. Bruce-Gardyne has sent me a photograph of a basinet in your Museum, from Orleans, traditionally attributed to Jeanne

d'Arc. At the siege of Jargeau, in June, 1429, her life was saved by her *chapeline* (a light headpiece without vizor) when a heavy stone knocked her off a scaling ladder. From Jargeau she went to Orleans for two or three days and she might naturally have dedicated the *chapeline*.

(Proce's: Vol. III, pp. 96-97.)

"The coincidence is curious: we do not on any other occasion hear of her wearing a vizorless headpiece."

In this connection we may add what Baron de Cosson has written of this basinet. (*Le Cabinet d'Armes de Maurice de Talleyrand-Perigord*. Paris. Rouveyre, 1901.)

"It is a French basinet dating from the end of the fourteenth or beginning of the fifteenth century. It retains part of the small chain which denotes that this casque has been suspended as an *ex voto* in a church. A heavy dent in the region of the left cheek may well have come from a war-hammer (*bec-de-corbin*), and two others on the right cheek appear to have been the result of lance thrusts. According to information obtained by the Duc de Dino it seems that this basinet formerly hung above the main altar in the church of Saint Pierre du Martroi, at Orleans, where it passed as having belonged to Jeanne d'Arc."

As the case stands we are convinced (1) that the casque is French, (2) that it is of the period of Jeanne d'Arc, and (3) that it bears marks of contemporary service. In the last regard the evidence is satisfactory: for one reason, the injuries clearly antedate the ancient rusting of the headpiece. This then makes it probable that the object was preserved *because* it was an *ex voto*—an assumption still more probable by reason of the fragment of chain which is attached to it—the ancient rivet showing clearly that its attachment to the basinet was primitive. It next remains to be proven that the casque formerly hung above the main altar in the church of Saint Pierre du Martroi, at Orleans, and it would be interesting to confirm the observation which is reported to have been made by the Duc de Dino, that the links of the chain now at-

tached to the basinet agree with those said to be still hanging in the church. But even granting this provenance of the casque, it yet remains to be demonstrated that the *ex voto* belonged to the maid and not to one of her officers. Unhappily, too, the casque can hardly be the "*chapeline*" referred to in the record which Mr. Lang cites, at least if the contemporary term was accurately chosen, for a *chapeline* is well known to have had a brim, while the present casque is a typical basinet which has merely lost its face guard. Moreover, its injuries were not caused by a crushing stone, but were effected by pointed weapons, one of them probably a crossbow bolt.

It is unfortunate for our present purpose that there is no contemporary portrait of Jeanne d'Arc which would give us a reasonably accurate picture of her armor. The earliest portrait hitherto known (it has been cited by Mr. Lang in his life of Jeanne d'Arc) dates sixty or seventy years from the time of her death; and its armor is of this late period, with an armet, flord epaulières and tassets. No better evidence is forthcoming in a second miniature (also on parchment) which dates from a slightly earlier period: this was discovered in Paris a few months ago by Mr. Jacques Reubell, to whose courtesy the BULLETIN is indebted for the opportunity of reproducing it for the first time. It is especially interesting that although in this picture the armor is unlike that in the first miniature, the *face is the same*, strongly suggesting that the early artists were familiar with an authentic portrait of Jeanne d'Arc.

ITALIAN RENAISSANCE SCULPTURE

II

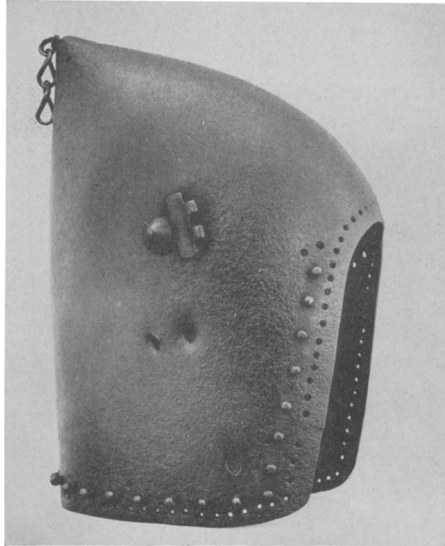
IT is incorrect to consider the artists of the Italian Renaissance as real followers of the ancient classical sculptors and architects. Even when they tried to imitate, their individual feeling unconsciously produced an art quite new and

independent of all that had been before. But it is curious to note how closely at times they approached the antique in their desire to bring back the golden time of Greek and Roman art. Especially is this to be observed in the minor arts of the Renaissance, particularly in the small bronzes, plaquettes, and medals in which the taste of the middle classes, always the best witness to the general culture of an age, expressed itself with clearness.

In this class of works we find many

direct copies from the antique which indicate delight in some recently excavated sculpture, or the desire of the artist or collector to be surrounded by reproductions of favorite pieces in well-known collections, or finally, as the dealers in the Renaissance were not above mystification, the attempt to pass off contemporary work for ancient. Nevertheless, in the choice of the examples to be copied the Renaissance artist expressed his own feeling. As the reproductions were small in size, *genre*-like motives were preferred, for example: the *Spinario*, the *Resting Hercules*, the *River God Nile with Children*, various statues of *Venus* at the bath or making her toilet, mostly late Greek or Roman works.

NOTE.—Part I of this article will be found in the November issue.



VOTIVE CASQUE OF JEANNE D'ARC
IN THE DINO COLLECTION